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The musical score for 'Heather Bells Polka' is presented on ten staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Scherzando'. The score includes various dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'acc' (accents). The piece concludes with a double bar line.

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Charles Kunkel

To be used in school and public institutions of the good the artists use of the good is indicated in appropriate

Moderato 4-150

Intonation

Fin.

The musical score for 'Old Folks at Home' is presented on ten staves. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Moderato'. The score includes various dynamic markings such as 'p' (piano) and 'f' (forte), and articulation marks like 'acc' (accents). The piece concludes with a double bar line.

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HOME, SWEET HOME.

3

Paraphrase de Concert.

Julie Rive-King.

Allegretto ♩ - 100.

Allergretto ♩ - 100.

p *mf*

Pedal.

Moderato ♩ = 100.

Cantabile.

Moderato ♩ = 100.

Cantabile.

Modell.

Ped. 5 3 1 3 5 1 2 3

Ped. 5 3 2 1 3 5 1

Ped. 3 2 1

Ped. 3 2 1

Ped. 5 3 1 3 5 1 2 3

Ped. 5 3

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a melody line and a bass line. The melody line features a treble clef and a key signature of one flat (B-flat). The bass line features a bass clef and a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. The melody line includes various musical notations such as eighth notes, quarter notes, and half notes. The bass line includes various musical notations such as eighth notes, quarter notes, and half notes. The score includes a dynamic marking of *mf* (mezzo-forte) in the final measure. The score is written on a single system with a grand staff.

[illegible]

208-11

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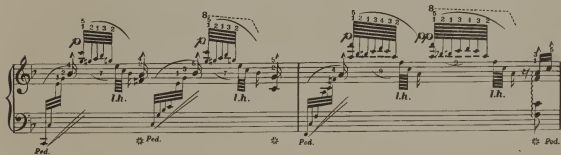
808-11

[illegible]

The musical score for 'The Rose Tree' is written for piano. It features a treble and bass staff. The melody is in the treble staff, and the bass staff provides accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also performance instructions like 'Ped.' (pedal) and 'L.h.' (left hand). The score is divided into measures, with some measures containing multiple notes and rests. The overall style is that of a traditional piano piece.

[illegible]

N.B. Count $\frac{8}{16}$ as indicated by the roman figures.



ad lib.

Volante

f

Ped.

Ped.

Ped.

f

Ped.

Ped.

Ped.

Ped.

a tempo.

f

l.h.

Ped.

Ped.

f

l.h.

Ped.

Ped.

Ped.

Ped.

Moderato ♩ = 100.

f

Ped.

Ped.

Ped.

Ped.

rit. molto.

Ped.

Ped.

808 - 11

Adagio. $\text{♩} = 60$. Do not play this variation faster than the metronome indication calls for.

sempre marcato la melodia.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. P Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. P P P Ped. Ped.

Ped. P P Ped. P Ped. Ped. P P P Ped. P Ped.

Ped. P P Ped. Ped. Ped. P Ped. Ped. Ped.

L'istesso tempo $\text{♩} = 60$.

colore

Ped. Ped.

The artistic use of the pedal for the proper rendition of this variation is of the greatest importance.

The pedal should be used only to sustain the notes of the melody (large type). To do this release the pedal precisely when the chord is struck lifting all the fingers except those on the melody notes now before lifting the fingers from the melody notes employ the pedal again which will continue the ringing of the melody and enable the hands to be lifted to strike the chord following.

Volante.

8

Ped. P Ped. Ped. Ped.

8

f

20

Ped. Ped. Ped. Ped.

Moderato ♩ - 72.

8

f

1.h.

Ped. Ped. Ped. Ped.

8

1.h.

Ped. Ped. Ped. Ped.

Moderato ♩ - 88.

8

1.h.

Ped. Ped. Ped. Ped.

If Finale N°1 is played
this trill variation may
be omitted.

8

Ped. Ped. Ped. Ped.

1. 2. 9

Ped. * Ped. * Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

2. 8 *ad lib.* 9

Ped. * Ped. * Ped. * P Ped.

a tempo.

Ped. * Ped. Ped. * Ped. Ped.

Ped. Ped. Ped. 808 - 11 Ped. Ped. *

FINALE I.

sempre leggiero.
♩ 60.

ppp

ff

Grandiosa.

808 - 11

This musical score is for the first finale of a piece, marked 'sempre leggiero' (always light) with a tempo of 60 beats per minute. The score is written for piano and features five systems of music. Each system consists of a grand staff (treble and bass clefs) with a piano (p) or forte (f) dynamic marking. The first system is marked 'ppp' (pianississimo) and the fifth system is marked 'ff' (fortissimo). The music is characterized by rapid, arpeggiated figures in the right hand, often spanning multiple octaves, and a more rhythmic bass line. The score includes various musical notations such as slurs, ties, and dynamic markings. The page number '808 - 11' is printed at the bottom center.

This page of musical notation is a complex score for piano and orchestra. It features multiple systems of staves, with the piano part on the left and the orchestra on the right. The notation is dense, with many notes and rests. Key markings include "a tempo.", "al rit.", and "arret. e con fuoro.". The page is numbered "908 - 11" at the bottom.

FINALE.

Nº II.

♩ - 88.

Musical score for piano, featuring complex chords and arpeggios. The notation includes dynamic markings such as *ff* and *f*, and performance instructions like *Ped.*, *rit.*, and *a tempo.*. The score is organized into five systems of staves.

The first system begins with a forte (*ff*) dynamic and includes a *Ped.* instruction. The second system continues the complex harmonic structure. The third system also features a forte (*ff*) dynamic and a *Ped.* instruction. The fourth system includes a *rit.* (ritardando) marking followed by a *a tempo.* (allegretto) marking, with a *Ped.* instruction at the end. The fifth system concludes the piece with a final chord and a *Ped.* instruction.

A COLLECTION OF CHOICE SONGS.

The figures preceding each piece refer to the grade of difficulty. Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, rather difficult. Fig. 6, quite difficult. Fig. 7, very difficult.

Andrews, Eben A. 2 Tears-for To-morrow, but Kisses To-Day..... 40	Ford, Will do. 3 My Mother's Picture (Der Mutter Bild.) Ballad. E. and G..... 35	Freyer, C. A. 3 Serenade—A Sevilian Love Song, op. 24..... 50
Ardella, Frank E. 3 Alice's Lament—Ballad..... 35	Foulon, I. D. 2 Ever True—Ballad. E. and G..... 35	Remblinski, Leon. 3 Row, Sloucher, Love (Ramez, Dormez, Alme)—Bacchanale. E. and I..... 60
Armstrong, Wm. D. 2 Ezlie, The (Der Verbannte)..... 25	Hera's Return, The. E. and G..... 35 Good song for boys.	Robyn, Alfred G. 4 Bliss All Raptures Past Excelling (Welch et Glück sein Herz bewahrt) (Ma per Sempre)—Grand Waltz. E. G. and I..... 75
Love Is a Hummer Boy (Jägermann Liebe). E. and G..... 30	I Diana Kne the Reason Why (Ich weiss nicht was die Ursache ist). E. and G..... 35 Chorus by George Sweet, the eminent baritone. Chorus every listener through its beautiful melody words. Is a model of a type song.	One of the most popular very popular. 1 I Love but Thee, Yes only Thee (Ich liebe dich, nur dich allein). E. and G..... 50
3 List! the Nightingale (Hörst! die Nachtigall). E. and G..... 35 A refined, melodious composition. Very original. Admirable teaching number for the cultivation of the voice.	Fox, Eddie. 2 Fanny Power—Song and Dance..... 35	3 Life's Lights and Shadows (Des Lebens Licht und Schatten). E. and G..... 75 With violin and piano accompaniment, set lib. An unusually fine song. Companion song to Mil- lons' "Waiting," with the difference, that it is more effective.
5 My Troubadour (Mein Troubadour). E. and G..... 35	Gimbel, Charles. 3 Parting Song—Soprano Solo and Female Chorus, for Commencement Exercises..... 40	3 November..... 50 3 Rose, The..... 35
2 Song of Florence, The..... 35 3 Slumber Song (Schlummerlied). E. and G..... 35	3 An unusually refined and melodious solo with cello and the string for exhibition. Goldner, Wm. 4 As Panta the Hart for Cooling Streams— Sacred..... 50	3 That Your Trust is One Above..... 35 Schleiffarth, George. 3 Come Again, Days of Bliss (Kommet wieder Fröndstage). E. and G..... 40
3 What All for Thee (Dir Allene). E. and G..... 35 2 What Does Little Birdie Say? (Was wohl das Vogelein sagen). E. and G..... 25	3 A beautiful and elevating sacred solo. Very effective. Sacred..... 50 3 Echo—Ballad..... 35	3 An effective song by a popular composer. Myrry I Rouse (Zuckersüßchen).—Waltz Song. E. and G..... 35
2 Welcome, Sweet Bird (Willkommen, Lüches Vogelein). E. and G..... 25 With violin obbligato and lib. Nothing more sweetly and easily. A song that enthralls and enraptures at once. Should be the property of every singer.	3 I Will Lift Mine Eyes—Sacred..... 35 Nothing finer or more effective or devotional in a sacred solo.	3 A gem of gem. One of the really fine songs with a melody that carries one away. Sung with great effect by both amateurs and leading artists. You will not forget it. Original arrangement of this song has been upon receipt of its terms for mailing.
Artes, T. 2 Knowest Thou a Heart? (Sleht Du ein Herz?). E. and G..... 35	3 Oh, Where Shall Rest be Found?—Sacred Goldner's songs are all gems, possessed of deep feel- ing and effective. 3 Spigitt—Ballad..... 35	Sehonacker, H. J. 4 Elm and the Vine..... 80
Bider, Aloys. 3 Wedding Day, The (Der Hochzeitstag). E. and G..... 50	2 Wait For Me—Ballad..... 50 3 Watchman! What of the Night—Sacred..... 50	4 When Through Life (Woh! das Leben Fremdes)—Valse de Concert. E. and G..... 1 00
3 Dost Love Me True? (Hast Du mich lieb?) Ballad. E. and G..... 35	3 A magnificent sacred solo. Green, James. 2 Little Birdie May (Kleines Vogelein May) E. and G..... 35	Selby, George B. 3 My Love Annie (Mein Schatz Annie). E. and G..... 35
Boone, J. W. 3 Diana's Baritone..... 50	2 A beautiful and catchy song with chorus. Always enthralls an audience. Orchestral parts may be had upon receipt of 50 cents for mailing. 3 Laverne, Frank. 2 Cat on the Hill, The (Die Huett und dem Berg)—Ballad. E. and G..... 35	3 A charming and fascinating ballad. Thanks with the best. Smith, Hubbard. 2 I'm a Huppy Little Nig. (Bim e last'ger kleiner Nig). E. and G..... 35
3 One of the most effective and captivating songs of recent years. Allows the singer scope for great efforts. Will excite enthusiasm in the partner or concert list. Two editions. Edition for Soprano and Tenor 1. 2nd major. Edition for Alto and Baritone 2nd major. David, Virgil E. 2 Heart, I'm Seeking Thee (Sleht Du ein Herz)..... 35	3 A song by the great baritone, Del Puente. Jarvis, George. 3 Slumber Song (Schlummerlied). E. and G..... 50	2 Kiss Amis, A (Es war recht sohimml.) Ballad. E. and G..... 50 A beautiful ballad. Very captivating. A gem for parlor or concert.
Cook, Franklin E. 3 I've Been Dreaming (Mein Träumen) Ballad. E. and G..... 50	2 Papa's Lament, The..... 40 2 Pinner's Cove (Late (Warum die Küh lang hieben aus). E. and G..... 40	2 Proposal, The (Verlobung)—Ballad. E. and G..... 35 A beautiful and charming song. Very effective
3 Sweetheart, Little (Liebchen). E. and G..... 35 A very taking solo. Nice to please.	3 Jones, Paul. 2 Pinner's Lament, The..... 40	Suppe, Franz von. 3 The Forget Me Not, (Das Vergissmeln- nich)..... 60
3 Sleep, Baby, Sleep—Cradle Song (Wie- geulied). E. and G..... 35 3 The Magic Eyes (Liebchen's Auge). E. and G..... 35	3 Kingsland, J. W. 2 Listen, My Love (Höre mein Lieh). E. and G..... 35	Tamburello, F. Paolo. 5 Biondia, Ia (Biondia)—Grand Aria. E. and I..... 75
3 When'er I see Those Smiling Eyes (Wenn ich in diese Augen schau). E. and G..... 40	2 McCreery, W. C. 2 Eyes of Blue (Blau Augen). E. and G..... 35	3 Canzonetto—La Rondinella (The Swallow) E. and I..... 60
Cornath, Louis. 3 Sweetheart, Little (Liebchen). E. and G..... 35	3 Malmene, W. 2 Merry Mill, The—Ballad..... 35	3 Leave Me Not Lonely Serenade. E. and I..... 50
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Epstein, Herman. 3 My Lady Fair (Liebchen Hild). E. and G..... 35	3 Petrie, H. W. 3 For Thee (Für Dich)—Serenade. E. and G..... 50	3 Town, G. 3 Violet's Fate, The (Vielchen's Geschick). E. and G..... 30
Epstein, Marcus I. 3 Stolen Kiss, The (Der gestoh'ne Kus)— Ballad. E. and G..... 50	3 Pictures of Hope..... 60 A beautiful descriptive solo and refrain. The re- frain is taken in a chorus of children. The melody and familiar home scenes presented and the melody and taking refrain render this song one that will excite any audience. From the school to the concert hall. Can be illustrated by tableaux vivants from verse to verse.	Waldauer, August. 3 I Love but Thee, But Thee Alone, (Ich Liebe Dich, nur Dich allein). E. and G..... 35
3 Will You Let Me Kiss Again?—Ballad..... 50	3 For Thee (Für Dich)—Serenade. E. and G..... 50 A serenade of serenades. One of the most lyrical and entraining numbers. Full of life and tender sentiment. Sure to win an encore.	Wilkes, George. 2 Going to the Matinee..... 40
Estabrook, G. 3 Ave Maria. E. and I..... 35	3 My Heart's Delight..... 60 A beautiful descriptive solo and refrain. The re- frain is taken in a chorus of children. The melody and familiar home scenes presented and the melody and taking refrain render this song one that will excite any audience. From the school to the concert hall. Can be illustrated by tableaux vivants from verse to verse.	Wolff, Fred. W. 3 Those Evening Bells (Das Abendglocken) E. and G..... 35
3 Caddie—Ballad..... 35 3 Dawn—Ballad..... 35	3 Love Is Still, The—Bacchanale. E. and G..... 35 A charming bacchanale. Admirable for the parlor or concert.	
3 I'm a Thousand Dollar Soprano..... 50 3 I'll Not Think of Thee (Ave Maria). E. and I..... 35	3 Malmene, W. 2 Merry Mill, The—Ballad..... 35	
3 Love O'Boonies, The (Schöen Kate O'Boonies)—Ballad..... 75 3 My Love Is Coming—Valse de Concert..... 75	3 North, J. M. 3 Love Is Still, The—Bacchanale. E. and G..... 35	
3 One Little Moment More, Maid..... 35 3 Resignation..... 35	3 Petrie, H. W. 3 For Thee (Für Dich)—Serenade. E. and G..... 50	
3 Surprise, The..... 35	3 Pictures of Hope..... 60 A beautiful descriptive solo and refrain. The re- frain is taken in a chorus of children. The melody and familiar home scenes presented and the melody and taking refrain render this song one that will excite any audience. From the school to the concert hall. Can be illustrated by tableaux vivants from verse to verse.	
Syre, Jane. 3 'Arry and I—Ballad..... 35	3 Petrie, H. W. 3 For Thee (Für Dich)—Serenade. E. and G..... 50	
3 Eve Hay—Ballad..... 35	3 Pictures of Hope..... 60 A beautiful descriptive solo and refrain. The re- frain is taken in a chorus of children. The melody and familiar home scenes presented and the melody and taking refrain render this song one that will excite any audience. From the school to the concert hall. Can be illustrated by tableaux vivants from verse to verse.	

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With the highest esteem,
XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

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CONSTANTINE STERNBERG.

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I congratulate you on your eminent success in this work, and will most earnestly recommend your method to teachers and pupils, as the only one on the subject which, in my opinion, merits serious study.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

DEAR MR. KUNKEL:—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was Bacon I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only canceled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal Method* for a couple of months has astonished as well as gratified me, and after the practical demonstration of its superlative value which I have had, I shall not hereafter be able to consider any piano course in which it shall not figure as complete or satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

MR. DEAR MR. KUNKEL:—Your book of Pedal Studies embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every aspiring teacher, student and amateur.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

MR. DEAR MR. KUNKEL:—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with so much pleasure as I have welcomed your *Pedal School*. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to impart as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The lack of correctly pedaling so largely a work as a Sonata, for instance, is so great for the teacher, that in the best School revolutionizes all that. If a pupil studies with a clear understanding of the use of the Pedal, he can never improve within his power, and to "sign" upon the pianoforte in a manner only heard, usually, in the playing of recognized artists. Surely such presentments to foster every student to get a copy of the *Pedal School* and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

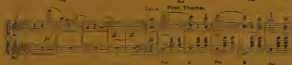
Yours very truly,

ERNEST R. KROEGER.

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First Theme.



Second Theme.



Etc.



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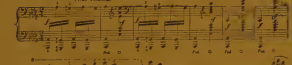
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Galop de Concert

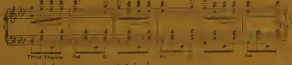
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Viva 2/4

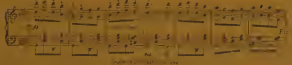
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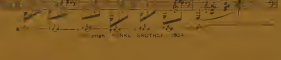
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Nearer my God to Thee.

Introduction.

Moderato 2/4

Julia Rice-King



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ALPINE STORM

A SUMMER IDYL.

The young shepherd plays a love song upon his oboe

Modesto. 2144

Charles Kunkel. 1025

Handwritten musical score for "The Bird Song" by J. S. Z. The score is written on ten staves, with the first two staves for the vocal line and the remaining eight staves for the piano accompaniment. The tempo is marked "Allegretto" and the key signature has one flat (B-flat). The vocal line begins with the lyrics "The bird song is so sweet" and continues with "The bird song is so sweet". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in ink on aged, slightly yellowed paper.

The manuscript page features several staves of music. The notation is handwritten in ink. There are some markings above the staves, possibly indicating fingerings or other performance instructions. The paper shows signs of wear, including creases and discoloration.

to his dog, to his his Pook, under a b'ree,

The musical score for 'The Pook Song' is presented in two systems. The first system features a vocal line with lyrics 'to his dog, to his his Pook, under a b'ree,' and a piano accompaniment. The second system continues the piano accompaniment with a key signature change to one flat and a tempo marking of 'Andante'.

[illegible]